

FINAL DRAFT

December 12, 1983

a.k.a. PABLO

"The Big Mouth"

AS BROADCAST

February 6, 1984

Executive Producer

(With Spanish
translation)

Norman Lear

Supervising Producer

Jack Elinson

Producer

Rick Mitz

Directed By

Joan Darling

Teleplay By

Jack Elinson

Story By

Steven Kunes

AN EMBASSY TELEVISION PRODUCTION

SHOW: #0103

TAPE: December 13, 1983

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a.k.a. PABLO

SHOW # 0103

TENTATIVE REHEARSAL AND TAPING SCHEDULE

THIS IS A TENTATIVE SCHEDULE ONLY AND ALL DATES LISTED ARE SUBJECT TO CHANGE AT ANY TIME. THIS DOES NOT CONSTITUTE A "CALL" FOR ANY EPISODE OR DATE.

MONDAY, December 12, 1983

Stage 42 - Ext. 4701

ESU
NOTES W/Camera Crew
CAST CALL
FAX
LUNCH
FAX
RUN THRU
NOTES /Wardrobe/Props (RH "B")

6:30 AM - 9:00 AM
8:00 AM - 9:00 AM
8:30 AM
9:00 AM - 12:30 PM
12:30 PM - 1:30 PM
1:30 PM - 4:30 PM
4:30 PM - 5:30 PM
5:30 PM

MONDAY FIRST CALLS

CAST
SCHOOL
MERV GRIFFIN
BARNEY McNULTY
RICK HIMOT

8:30 AM
9:00 AM
2:00 PM
1:00 PM
2:00 PM

TUESDAY, December 13, 1983

Stage 42 - Ext. 4701

MU/HAIR
AUDIO/ PA CHECK
NOTES/ REHEARS W/Cast
ESU, BOOMS
FAX
RUN THRU
CAST NOTES
VTR/FAX (Dress W/Audience)
MEAL BREAK
CAST NOTES - R.H. "B"
MU/HAIR/WARDROBE
VT CHECK IN
VTR/FAX (Air W/Audience)
NOTES - VIP BOOTH
PICKUPS

11:00 AM - 1:00 PM
12:00 PM - 12:30 PM
1:00 PM - 2:30 PM
1:00 PM - 2:30 PM
2:30 PM - 3:30 PM
3:30 PM - 4:30 PM
4:30 PM - 5:30 PM
5:30 PM - 6:30 PM
6:30 PM - 7:30 PM
7:30 PM - 8:00 PM
8:00 PM - 9:00 PM
8:30 PM - 9:00 PM
9:00 PM - 10:00 PM
10:00 PM - 10:30 PM
10:30 PM

TUESDAY FIRST CALLS

ALMA CUERVO 11:00 AM
MARIA RICHWINE
MARTHA VELEZ 11:15 AM
KATY JURADO
PAUL RODRIGUEZ 11:30 AM
HECTOR ELIZONDO
BERT ROSARIO 11:45 AM
ARNALDO SANTANA

JOE SANTOS 12:00 N
JOHNNY HAYMER 1:00 PM
SCHOOL 1:30 PM
BARNEY McNULTY
RICK HIMOT 2:30 PM
PARROT 4:00 PM
MERV GRIFFIN 9:00 PM

NOTE: PLEASE DO NOT WEAR WHITE OR LIGHT COLORS ON CAMERA DAYS...

a.k.a. PABLO

CAST

PAUL/PABLO RIVERA.....PAUL RODRIGUEZ
DOMINGO RIVERA.....JOE SANTOS
ROSA MARIA RIVERA.....KATY JURADO
SYLVIA RIVERA.....ALMA CUERVO
MANUEL RIVERA.....BERT ROSARIO
CARMEN RIVERA.....MARIA RICHWINE
LINDA RIVERA.....EDIE MARIE RUBIO
NICHOLAS RIVERA.....ANTONIO (TONY) TORRES
LUCIA RIVERA DEL GATO.....MARTHA VELEZ
HECTOR DEL GATO.....ARNALDO SANTANA
TOMAS DEL GATO.....MARIO LOPEZ
SUSANA DEL GATO.....MARTHA GONZALES
ANNA MARIA DEL GATO.....CLAUDIA GONZALES
MARIO DEL GATO.....BETO (ALBERTO) LOVATO
ELENA DEL GATO.....MICHELLE SMITH
JOSÉ SANCHEZ/SHAPIRO.....HECTOR ELIZONDO
MERV GRIFFIN.....MERV GRIFFIN
JOHNNY HAYMER.....STAND IN

SETS

ACT ONE

INT. SITTING ROOM - DAY

INT. T.V. STUDIO - NIGHT

INT. INTERCUT BETWEEN T.V. STUDIO AND SITTING ROOM

ACT TWO

INT. RIVERA HOME - NEXT DAY

INT. T.V. STUDIO - NIGHT

INT. INTERCUT BETWEEN T.V. STUDIO AND SITTING ROOM

INT. T.V. STUDIO - NIGHT

a.k.a. PABLO - EPISODE - #0103

SHORT RUNDOWN

1. OPENING/MAIN TITLES (:50) (Paul, "Others")					
2. <u>COMMERCIAL #1</u> (1:02)					
3. <u>ACT ONE</u> A) INT. RIVERA HOUSE - DAY B) INT. MERV GRIFFIN STUDIO C) CUT BACK & FORTH					
4. <u>COMMERCIAL #2</u> (1:02)					
5. <u>ABC PROMO</u> (:31)					
6. <u>ABC I.D.</u> (:04)					
7. <u>ACT TWO</u> A) INT. RIVERA HOUSE - NEXT DAY B) INT. MERV GRIFFIN STUDIO C) CUT BACK & FORTH					
8. <u>EXEC CREDITS</u> (:09)					
9. <u>COMMERCIAL #3</u> (1:02)					
10. <u>END CREDITS</u> (:23)					

FIRM ELEMENTS	5:32
SHOW TIME	22:50
TOTAL TIME	28:22

CARLOS

Darling, I love you very much.
I never imagined it would go
this far.

OTHER WOMAN

And your wife?

CARLOS

She is a part of the past...
we're getting a divorce.

OTHER WOMAN

You will not regret it. I would
make you very happy.

CARLOS

I know you will, sweetheart.

SFX: KNOCK ON DOOR)

Expecting someone?

OTHER WOMAN

No. Who could it be at this
hour?

SFX: DOOR OPENING

(OTHER WOMAN AND CARLOS START SCREAMING)

CARLOS

Maria! What are you doing here?
Put down that gun...are you crazy,
woman? Maria...dear God...please!

SFX: GUN SHOTS

CARLOS

Querida, te amo tanto.

Jamás me imaginé que llegaría a esto.

OTHER WOMAN

Y tu esposa?

CARLOS

Ella es parte del pasado...Nos
estamos divorciando.

OTHER WOMAN

No te arrepentirás. Yo te haré muy
feliz.

CARLOS

Sé que lo harás corazón.

SFX: KNOCK ON DOOR

Esperas a alguien?

OTHER WOMAN

No. Quién podrá ser a estas horas?

SFX: DOOR OPENING

(OTHER WOMAN AND CARLOS START SCREAMING)

CARLOS

María! Qué haces aquí?

Deja ese revólver...estás loca mujer?

María...por Dios...por favor!

SFX: GUN SHOTS

(Pablo, Domingo, Rosa Maria,
Sylvia, Manuel, Carmen, Linda,
Nicholas, Lucia, Hector,
Tomas, Susan, Anna Maria,
Mario, Elena, José, Merv)

ACT ONESCENE ONEFADE IN:INT. SITTING ROOM - DAY

(IT'S ABOUT FIVE P.M. ROSA MARIA AND CARMEN ARE WATCHING A SPANISH SOAP OPERA ON T.V. WE HEAR A MAN AND WOMAN SPEAKING IN SPANISH. CARMEN'S TWO CHILDREN, LINDA AND NICHOLAS, ARE PLAYING AT THE DINING ROOM TABLE. THE WOMEN ARE EMOTIONALLY INVOLVED WITH THE SOAP AS OBVIOUSLY SOMETHING BIG HAS HAPPENED)

CARMEN

Ay...can you believe this? He
has another woman!

ROSA MARIA

The pig!

CARMEN

After she nursed him back to
health after his heart attack.

ROSA MARIA

You know...if a man has eyes for
another woman and he gets sick...
make sure he stays sick.

SFX: KNOCK AT A DOOR ON TV

CARMEN

Oh no...oh no...It's Maria! She
has a gun! I told you she has a
gun!

ROSA MARIA

Rosa Maria
Carmen
Paul

Dios mio!

CARMEN

She's going to kill Carlos and the
other woman!

(TURNS AWAY)

I can't look!

ROSA MARIA

(YELLS AT T.V.)

Maria. Don't throw your life
away. He's not worth it! Ay...
Carmen...Pablo!

PAUL

Ay...Carmen, Mama...

ROSA MARIA

Mi hijo.

(My son.)

(SCREAMS FROM T.V. AND VERY DRAMATIC MUSIC.
PAUL RUSHES OUT FROM BEDROOM AREA, GOES TO
T.V. AND SHUTS IT OFF. THE WOMEN GET HYSTERICAL)

PAUL

My appearance on the Merv Griffin show is the
most important thing in my life to
me... and I can't rehearse my
monologue with all this craziness
going on.

(INDICATES T.V.)

CARMEN

Carmen
Paul
Rosa Maria

(ALSO FIGHTING TO
GET AT T.V.)

But Pablo, she's going to kill
Carlos and the other woman!

PAUL

Good, that'll be two less people
screaming.

CARMEN

I'm going to Lucia's house to
watch T.V.

(CARMEN GOES OUT FRONT DOOR)

ROSA MARIA

Ask Lucia if Carlos is dead. I
won't rest until I know.

PAUL

You know, I have to rehearse my
monologue. This is coast to coast
television I'm gonna be on. This
ain't Good Morning, Tijuana!

ROSA MARIA

Estaba muy buena. Por que no me
dejan aver la comedia?

(ROSA MARIA)

(It was so good. Why
won't you let me watch
the comedy.)

PAUL

(HE STARTS FOR HIS ROOM)

And tell Julio Iglesias here to be
quiet, too, huh?

(PAUL EXITS. ROSA MARIA MOVES OVER TO BIRD CAGE)

ROSA MARIA

What can I do, Ramon? He's going to be on the Merv Griffin show.

Do you know Merv Griffin? Ramon doesn't know Merv Griffin. Ramon doesn't know Merv Griffin!

PAUL

Well, if he doesn't know Merv Griffin, tell him to look at the television page on the bottom of the cage.

ROSA MARIA

Ramon, mira a la página en el fondo de tu jaula para Señor Griffin.

(ROSA MARIA)

(Ramon, look at the page at the bottom of your cage for Señor Griffin)

(CARMEN RUSHES IN FROM FRONT DOOR)

CARMEN

Okay. Okay. Maria and the other woman and Carlos got shot. Maria goes to prison, and they found out she's pregnant, Carlos is not the father.

ROSA MARIA

Ay, ay-ay! These people have not had a nice day.

(DOMINGO ENTERS FROM THE BACK YARD, COMING FROM WORK. HE CARRIES A LUNCH BOX)

(ROSA MARIA)

Ay, me vida, como esta?

(Ay, my life, how are you?)

DOMINGO

Hola!

LINDA

Grandpa's home!

NICHOLAS

Grandpa!

(THEY GO RUSHING TO HIM.
HE BENDS DOWN AND HUGS AND
KISSES THEM)

DOMINGO

(TO LINDA)

How was school today?

LINDA

Fine.

DOMINGO

Are you smarter than you were
yesterday?

LINDA

Yes.

DOMINGO

That's good.

(HE HUGS HER)

NICHOLAS

Did you bring us anything?

DOMINGO

No, I don't think so. Wait a minute.
I found something in the lunchbox.
I don't know what it is.

(HE PULLS OUT A RUBBER MOUSE AND HOLDS IT
UP BY IT'S TAIL. THE CHILDREN SCREAM FROM
FRIGHT)

(MORE)

DOMINGO (CONT'D.)

It's not a real mouse. It's a
rubber mouse. And I got it from
a rubber cat.

(THE CHILDREN ROAR WITH DELIGHT)

ROSA MARIA

Not so loud, children. Pablo is
getting ready for Merv Griffin
Show tonight.

DOMINGO

Just what we needed...more jokes
about Mexicans.

(HE SLAMS THE FRONT DOOR AS MANUEL WAS
ABOUT TO ENTER)

MANUEL

(OPENING DOOR)

Who did that? Oh, hi, Papa.

ALL CHILDREN

Papa! Papa!

MANUEL

Hola, Linda...hola, Nicky...

CARMEN

Hi, Manuel...

MANUEL

Hi, Carmen...Ay, Carmen...

CARMEN

Ay, Manuel...

(HE HUGS AND KISSES THEM ALL. NOW CARMEN
STEPS UP AND THEY KISS)

(DOMINGO MOVES THEM. ROSA MARIA
MOVES THEM)

ROSA MARIA

Ay...ay, Manuel, ay, Carmen. Beso
beso, beso. Don't you ever get
tired? They never get tired of
kissing! Por favor. Que beso...

(PAUL ENTERS FROM BEDROOM, DISTRACTED
BY ALL THE NOISE)

PAUL

Hey, hey, hey...we're Mexican,
doesn't anybody take a siesta
around here?

MANUEL

How do you feel, huh?

PAUL

Uh, fine.

MANUEL

Good, good. Because I know you
will bring honor to our family
on the television tonight. I just
know that.

PAUL

Hey, thanks, man. You can count
on me. Well, I better get back
to work.

DOMINGO

Telling jokes is not work. It's
what you do instead of work.

PAUL

Come on, Papa, I've been praying
to God for a break like this.

DOMINGO

(SHAKES HEAD)

You shouldn't be praying to God
for that, because he is too
busy for comedy.

(LOOKS HEAVENWARD)

PAUL

Too busy for comedy? Look at
me. One of God's creatures.
Do you realize how many holes
I have in my body? You say
God doesn't have a sense of
humor? He could be the funniest
of them all.

DOMINGO

God is not funny.

PAUL

Dad, you're not funny.

SYLVIA

Look who I found at the door step.
He-e-e-ere's José!

JOSE

Alright! That super agent is here to pick up the super star. Okay, after tonight, his name will be a household word, like, like Kleenex, like Lysol's...

DOMINGO

Jose. Jose, let me ask you a question. Do you think that God is funny?

JOSE

God? Funny? I, I never thought about that. But since He is all knowing, I guess He knows a couple of jokes, huh?

PAUL

I don't think that's what Papa wanted to hear you say.

JOSE

(NON-STOP)

Now you got your monologue all set, kid?

PAUL

Yeah, yeah.

JOSE

(PAUL NODS)

Eight killer jokes, a laugh every twenty seconds, now that's José's magic formula! Alright, what are you gonna wear? You're not gonna wear that, are you?

PAUL

Yeah.

(PAUL NODS)

JOSE

Oh, good. I like it--that's nice. The shirt's nice, it's nice not pushy. You're gonna wear those pants?--No, no, no change the pants, you have to wear something that that makes a kinda of statement. Are you nervous, huh? Don't, don't be nervous, I'm not nervous. Just stay calm, relax, easy, lay back, alright, alright just remember one thing: your entire career depends on this.

(LUCIA AND HECTOR ENTER THROUGH KITCHEN DOOR IN MIDST OF AN ARGUMENT)

HECTOR

I'm going to wrestling!

LUCIA

Wrestling! If you miss one pushy
baloney match, would you die?

HECTOR

Yes, I would die.

LUCIA

Wouldn't you rather see your own
brother-in-law and Merv Griffin
tonight?

HECTOR

If they wrestled, yes.

LUCIA

Where's your family loyalty?

(TO PAUL)

Pablo, for good luck tonight.

HECTOR

Oh yeah, I forgot. Break an elbow.

PAUL

That's break a leg.

HECTOR

I guess I was thinking about
wrestling--where they break
elbows, and fingers, and heads...
I love it!

JOSE

Vamos! Let's go! Saludo!

(JOSE AND PAUL GO TO THE FRONT DOOR.
THE FAMILY FOLLOWS)

SYLVIA

Don't hold back. Be yourself.

PAUL

You got it!

(ROSA MARIA GOES TO HIM)

ROSA MARIA

I will pray for you.

LUCIA

I can't wait to see him.

(PAUL AND JOSÉ EXIT. THE FAMILY GOES BACK TO THE DINING ROOM EXCEPT DOMINGO WHO WAITS BY THE FRONT DOOR, GARMENT BAG IN HAND, KNOWING PAUL WILL RETURN. PAUL COMES BACK IN)

DOMINGO

Pablo, do your family proud.

PAUL

I will, Dad.

DISSOVLE TO:

SCENE TWO

INT. T.V. STUDIO - NIGHT

(PAUL, IN ONE, DOES THE LAST COUPLE OF JOKES IN HIS MONOLOGUE, TO BIG APPLAUSE. MERV GRIFFIN, AT HIS DESK, APPLAUDS ENTHUSIASTICALLY)

PAUL

Thank you. What makes America,
the greatest country in the world
is, where else but in America,
can a Mexican girl date an Irish
guy, drive a Japanese car to a
Chinese restaurant, come back
and be arrested by a Black cop.

MERV

Paul, please, don't go away.

Come on over.

CUT TO:

INT. SITTING ROOM - NIGHT

(WHERE THE ENTIRE RIVERA CLAN, INCLUDING
ELENA AND MARIO ARE SEATED IN FRONT OF
THE T.V. THE LITTLE CHILDREN HAVE GONE
TO BED. THE FAMILY IS APPLAUDING
WILDLY - EVEN DOMINGO)

ELENA

Way to go, Uncle Pablo!

(SYLVIA NOTICES DOMINGO CHEERING AND
LAUGHING ALONG WITH THE REST AND
REACTS WITH SURPRISE)

SYLVIA

You're laughing, Papa.

DOMINGO

He's my son, no?

Rosa Maria
Merv Griffin
Paul

(THEY ALL LAUGH. PAUL REACHES
THE DESK AND SITS DOWN)

CUT TO:

INT. T.V. STUDIO - NIGHT

MERV

You are a funny fella.

PAUL

Thanks.

MERV

You're very new in this business
aren't you? But you're off to
a flying start. I hear you've
already made a network deal.

PAUL

Right. Uh-huh, with ABC.

MERV

What kind of show are they
gonna do with you? Variety,
situation comedy?

PAUL

I can assure you it won't be
Masterpiece Theatre.

(GRIFFIN LAUGHS, THEN:)

MERV

Now that you're coming up in the
world, Paul, I suppose you have
your own bachelor pad and you
gotta have a Rolls Royce, all that
stuff.

PAUL

No, not really. I still live
at home with my parents and I
still drive around in my old
Chevy. And on Sundays, I take
the family out for a ride.

MERV

How many in your family?

PAUL

Counting grandchildren...sixteen.

MERV

That's some group. My word.
All sixteen fit in that
car?

PAUL

Sure, sure now of course, we have
to really squeeze in together...
to make room for the hitch-hikers.

Paul
Domingo
Hector
Carmen
Merv

CUT TO:INT. SITTING ROOM - NIGHT

DOMINGO

(ANGRILY)

There he goes again... making fun
of Mexicans!

HECTOR

Who happen to be us.

CARMEN

I hope he mentions our names!

We'll be celebrities!

(ROSA MARIA THROWS HER
A LOOK)

CUT TO:INT. T.V. STUDIO

MERV

I think that's so wonderful... a
family of sixteen.

PAUL

Oh, yeah. Now we're the only
family in our neighborhood with
it's own area code.

Paul
Rosa Maria
Sylvia
Merv

CUT TO:

INT. SITTING ROOM - NIGHT

(THE FAMILY BREAKS UP AT
THIS, BUT ROSA MARIA IS
PLAINLY EMBARRASSED)

ROSA MARIA

That's not true.

SYLVIA

He's just kidding, Mama.

FROM HERE ON, INTERCUT BETWEEN T.V.

STUDIO AND SITTING ROOM AS NEEDED.

MERV

Your mother must really work hard
to take care of a big mob like that.

PAUL

Oh yeah. But she loves it. My
mother is a remarkable lady.
She's beautiful.

Paul
Merv
Rosa Maria
Domingo

(THE FAMILY ALL LOOK AT ROSA
MARIA WHO SMILES MODESTLY)

Bless her. You know we have
this bird at home, and she's
always talking to it. She tells
the bird things that she wouldn't
tell my father.

MERV

What's one thing the bird knows
that your father doesn't?

PAUL

That she really doesn't get
headaches.

(ROSA MARIA REACTS UPSET)

ROSA MARIA

He shouldn't be telling that.

DOMINGO

Is that true?

ROSA MARIA

Yes, but he shouldn't be telling.

Paul
Rosa Maria
Domingo
Merv

PAUL

Yeah. I get the feeling that next
Thanksgiving Merv, old Ramon, that's
the bird, he's gonna be on the menu.

MERV

Oh-oh.

ROSA MARIA

You're gonna put Ramon...How can
Pablo say such things?

PAUL

You know, my father is a heck of a guy.
In some ways, he's even more fascinating
than my mother.

MERV

In what way?

PAUL

Dad is a very serious person, the
man never cracks a smile. He's the
kind of guy...that if, E.T.,
landed in our yard, and I would've took
him to our house, my father would've
complained about bringing in
another illegal alien.

DOMINGO

(ANGRILY)

I don't smile?! I don't smile!!

ROSA MARIA

It's true!

(HE THROWS HER A LOOK)

Carmen
Paul
Lucia

CARMEN

This is just like the
National Enquirer.

PAUL

Well, you know, there is a
couple in our house that is
always smiling...my brother, Manuel
and his wife, Carmen.

(MANUEL AND CARMEN
IMMEDIATELY ALERT)

Yeah--you know after eight years
of marriage and two children,
they're just as happily in love
today as the day they were married.
They can't keep their hands off each other.

(NOW IT'S MANUEL AND
CARMEN'S TURN TO SQUIRM
A LITTLE)

You know the show Dynasty?

MERV

Dynasty?

PAUL

When that show is on, Joan Collins,
she stops and looks at Manuel and
Carmen. And she takes notes.

(AUDIENCE LAUGHS)

LUCIA

(LAUGHING)

Paul is really doing great.

HECTOR

Oh man, this is better than wrestling!

LUCIA

I told you so.

PAUL

It's just the opposite with my sister, Lucia and her husband, Hector.

(NOW IT'S LUCIA AND HECTOR'S TURN TO ALERT)

They're always fighting. You know, there's a crisis every minute in their home. There's such a war is going on.

MERV

Big war, huh?

PAUL

Big wars! You know, Bob Hope he comes over to entertain them for Christmas.

(LAUGHTER FROM AUDIENCE. LUCIA AND HECTOR REACT)

HECTOR

(TO T.V.)

You got a big mouth, Mr. Funnyman!

LUCIA

I'm going to kill my brother!

SYLVIA

Oh, come on, everybody knows he's just making it up. You've got to learn to laugh at yourself.

PAUL

Of course, my sister, Sylvia,
she wishes she had a husband to
fight with. Yeah, she'd kill
for one.

(THE SMILE SUDDENLY DISAPPEARS FROM
SYLVIA'S FACE)

MERV

How old is Sylvia?

PAUL

Oh, well, now that's top secret.
That's even more secret than
where where the MX Missles are
hidden.

(TO CAMERA)

But she's a great gal and if
there are any dudes out there
who are seriously interested in
matrimony, you oughta give us a
call. We have a twenty-four hour
hotline with it's own eight digit
hundred number.

(SYLVIA GOES OUT THE FRONT DOOR AND SCREAMS
THEN COMES BACK IN)

MERV

We've just about run out of time,
here, Paul, but I'm sure we'd
like to hear about your family,
wouldn't we, folks? Huh?

(AUDIENCE APPLAUSE)

How about coming back tomorrow
night and continuing this life
with the Rivera's?

PAUL

(HAPPILY)

I'd love to.

ANGLE ON WINGS

(JOSE IS THRILLED THAT PAUL HAS BEEN
ASKED BACK)

MERV

Good. We'll see you tomorrow.
Well, tomorrow's guests are
exciting too, they're gonna be
Robert Blake, Judith Kranz,
the amazing Kreskin, and of
course, Paul Rivera.

FADE OUT:

END OF ACT ONE

(Paul, Domingo, Rose Maria,
Sylvia, Manuel, Carmen, Linda,
Nicholas, Lucia, Hector,
Tomas, Susan, Ana Maria,
Mario, Elena, Jose, Merv,
Johnny)

ACT TWO

SCENE ONE

FADE IN:

INT. RIVERA HOME - NEXT DAY

(ROSA MARIA AND SYLVIA ARE
SETTING THE TABLE FOR DINNER.
DOMINGO SITS IN A CHAIR
READING)

DOMINGO

I suppose he is still sleeping?
Like a baby.

DOMINGO

He sleeps while my house burns.

SYLVIA

I waited up for him last night.
I wanted to tell him just exactly
what I think about him. I wanted
to...

(SHE BREAKS OFF AS PAUL ENTERS
FROM HIS ROOM, BIG SMILE ON
HIS FACE, FRESH FROM HIS
"TRIUMPH" OF THE NIGHT BEFORE.
THEY ALL TURN COLDLY SILENT)

PAUL

Good morning, everybody.

(NOBODY EVEN TURNS TO
LOOK AT HIM)

(MORE)

Paul

PAUL (CONT'D)

I know, it's almost dinner time.
But, I got in really late last night.
José and I were up celebrating most
of the night. Ah, it went great,
didn't it?

(NOBODY ANSWERS)

Oh, I can't tell you how great it
felt, Papa. You know, I always
rate my act like a baseball game.
How many hits, how many strikeouts.
But last night, we're talking doubles,
and triples, and home runs...and grand
slams!

(PAUL, TOO EXCITED, STILL
DOESN'T GRASP WHAT'S
HAPPENING)

You know, Mama. The whole secret
to comedy is timing. And that's
exactly what I had last night...
timing. I was like a finely tuned
engine. Varoom-varoom, like a, like a,
Mexican chassis and a Japanese carburetor.

(THROWS BOTH ARMS UP A LA
TOYOTA COMMERCIAL)

I know I'm talking a mile a minute,
but I can't help it.

(MORE)

PAUL (CONT'D.)

I am on such a high. But you all want to know the reason I was so good last night? I had confidence. And por que did I have confidence? Because I knew I had your support. Because I knew you were home watching me and rooting me on. There was no way I was going to let you down. No sir. Last night, I won the game for the whole family. Sixteen little Gippers!

(STILL NO RESPONSE FROM ANY OF THEM)

But enough talk about me. Now, let's talk about you. What did you all think of me last night? I know that's an old joke, I just couldn't resist.

(STILL SILENCE)

Okay, I'm waiting for the applause?
I'm waiting for the hugs and the kisses?
I'm waiting for the screams of joy?

(NOTHING. PAUL LOOKS FROM ONE TO THE OTHER)

Look at you. I'm touched. You're so overwhelmed, you're so choked up, I'll have the usual, Mama. You'll so choked up, you can't even speak. Oh, how that's sweet.

SYLVIA

Sweet? You want sweet? I'll give
you sweet.

PAUL

Okay.

SYLVIA

Twenty five years ago, there was
a sweet baby boy, named Pablo.
And he looked so cute lying there
with the pacifier in his mouth.
And we couldn't wait for him to
say his first word. If we knew
then what we know now, we never
would have taken the pacifier
out of his mouth! We would have
stuffed it down your throat!

PAUL

What are you talking about?

ROSA MARIA

How could you do it, Pablo?
How could you make fun of us like
that? Now, because of you, I can't
hold my head up on the street.
I'm the crazy lady who talks to
a bird.

PAUL

Mama, c'mon, those were jokes. Jokes.

Nobody took them seriously.

ROSA MARIA

Oh, no? And that Señora...

(SHE SPITS)

... Alvarez, who I hate, who thinks
she is much better than me,
stood outside this morning
laughing at me. Laughing at your
crazy mother!

PAUL

Mama, she's a weirdo...you shouldn't
let it bother you.

SYLVIA

Oh, like I shouldn't let it bother me what
happened at work today? I was the
laughing stock of K-Mart. Every
half an hour, there was an announcement
on the loudspeaker: "Attention
K-Mart shoppers... Sylvia Rivera,
pick up line three...possible
husband."

PAUL

Whoever did that was sick.

Paul
Rosa Maria
Sylvia

DOMINGO

Domingo
Paul
Hector
Lucia

I don't smile? You tell the whole
world that I don't smile? I don't
smile because you tell stupid jokes!

PAUL

I don't believe this. I've always
joked with this family. I've always
kidded you.

(HECTOR AND LUCIA ENTER
THROUGH KITCHEN DOOR)

HECTOR

Well, look who's here! La Boca!
The Mexican Howard Cosell!

LUCIA

My ex-brother!

PAUL

Paul
Manuel
Carmen
Sylvia

What's happened to everyone's sense of humor around here. Those were jokes, jokes! Ah, Manuel, you're an intelligent guy. Look, talk some sense into these people?

MANUEL

I think you can do that very well yourself, Mr. Voice of America.

PAUL

You too, Manuel?

MANUEL

Personally, I can handle disgrace.

I'm a man... I'm strong.

(PUTS ARM AROUND CARMEN)

But Carmen, Carmen is a delicate flower.

A fragile, innocent child...

CARMEN

Manuel, that's beautiful.

(SHE STARTS TO GIVE HIM
A BIG KISS)

MANUEL

No Carmen, not in front of Paul or we'll wind up on "Sixty Minutes."

SYLVIA

Paul, is there anything you wouldn't do for a joke?

PAUL

Look, I realize it's hard for all of you to understand...but when I'm up there telling jokes, in front of an audience. I'm a matador, I'm facing the bull. And when they begin to laugh, I smell victory and I can't help myself and I go for the kill.

SYLVIA

Only this time we were the bull.

PAUL

Look! Would I do anything to hurt those I love the most?

LUCIA

Pablo, that's exactly what you did.

PAUL

(AGONIZING)

I know, I know.

(SLAPS HEAD)

Pablo, you're such a mensor! I'm so dumb.

(TO SYLVIA)

And you're right, Sylvia. I'll do anything for a joke. It's a sickness. I need mental help.

ROSA MARIA

(SUDDENLY ALARMED)

Pablito, you're not feeling good, Pablo?

PAUL

(TAPS HEAD)

No, Mama. It's up here. But, if I'm not sensitive to my own family's feelings then there's something wrong with me. I should see a shrink.

DOMINGO

A shrimp?

PAUL

Not a shrimp. A shrink. A psychiatrist.

PAUL

Look, everyone, I feel rotten about this and when I go on the show again tonight, I'll, I'll apologize. I'll make it up to you. I'll tell the whole world what the Rivera family is really like. A dignified, serious, Mexican family to be proud of.

HECTOR

Yeah. That's right. Tell 'em.
we're Mexican, that's good.

Hector,
Lucia,
Paul,
José

LUCIA

Tell them we're a happy couple.

PAUL

I'll make it up to you, I promise.

(JOSE ENTERS FROM FRONT DOOR)

JOSE

Where is he? Where's the man of
the hour? Where's the conquering hero?
There he is! There he is!

(HE RUSHES OVER TO PAUL)

PAUL

José...

JOSE

(TO THE FAMILY)

Did you love him or did you love
him? Did you hear the laughs?

PAUL

José...

JOSE

And wasn't it ingenious the way
he worked you into the act? He
mentioned each and every one of
you... didn't leave out a single
person.

PAUL

José...

(PAUL TRIES TO DRAG JOSÉ OUT THE FRONT
DOOR)

JOSÉ

This. This is a boy who cares.

This is a boy who has genuine
affection for his family. You're
all as well known as, as Joan River's
Edgar...Alan King's wife, Phillis
Dillar's husband, Fang...

(PAUL CLOSES THE DOOR)

DISSOLVE TO:

Merv
Paul

SCENE TWOINT. T.V. STUDIO - NIGHT

(MERV GRIFFIN IS SEATED AT HIS DESK IN THE MIDDLE OF THE FOLLOWING NIGHT'S TAPING)

MERV

One of our guests last night was the bright new comic, Paul Rivera and he had us all rolling pretty good with stories about his large family. He's back tonight to tell us more about them... would you welcome back Paul Rivera?

(PAUL COMES OUT TO APPLAUSE AND SITS AT DESK)

PAUL

Merv, would you mind if I started on a serious note here? There's something very important I have to say about last night.

MERV

Of course.

PAUL

I'm afraid I'm guilty of extremely bad taste. For, for the sake of a few jokes, I made fun of an absolutely wonderful family.

INT. RIVERA HOME - NIGHT

(THE FAMILY ARE ALL WATCHING T.V.
THEY EXCHANGE SATISFIED LOOKS)

FROM HERE ON, INTERCUT FAMILY'S REACTION
AS NEEDED

PAUL

(STRAIGHT INTO CAMERA)

It was a terrible thing to do and
I'll never do it again. And right
now, if you don't mind, I would
just like to publicly apologize
to the whole family.

MERV

Sure.

PAUL

(LIGHTENING FAST)

I'm sorry, Papa; I'm sorry, Mama;
I'm sorry, Sylvia; I'm sorry,
Lucia; I'm sorry, Hector; I'm sorry,
Carmen; I'm sorry, Manuel; I'm
sorry, Linda, Nicholas, Tomas,
Anna Maria, Susana, Mario and Elena
--and you too, Ramon. That's our
bird. I'm sorry.

(THE AUDIENCE LAUGHS)

Please, don't laugh. You don't
know what the last twelve hours
have been like for me...

MERV

Your family was really that upset?

(THROUGHOUT THE FOLLOWING HIS FAMILY'S REACTIONS RANGE FROM CONFUSED TO ANGRY TO INDIGNANT)

PAUL

Please Merv, can we change the subject. I'd like to talk about something else.

MERV

(TO PAUL)

Well, we don't want another subject...

(TO THE STUDIO AUDIENCE)

Don't you want to hear more stories about Paul's family?!!

(THE AUDIENCE RESPONDS WITH LAUGHTER AND APPLAUSE)

PAUL

(SLOWLY GETTING ENTICED)

No please...you don't understand it's fifteen to one!

MERV

You have fifteen relatives looking at you right now?

PAUL

Yeah. One more joke and they'll all pile into the Chevy and come after me.

(AUDIENCE LAUGHS)

(MORE)

PAUL (CONT'D.)

Erase that. I didn't say that.
No. Of course it'll take them
a little while because, well, you
know how Mexicans drive. My father
is no different. When my father
gets on the freeway, he goes
right to the fast lane where he
is unable to achieve fifty-five
miles an hour.

MERV

Oh?

PAUL

'Cause he knows there are
Caucasians in a hurry that
are behind him.

MERV

Why?

PAUL

Because they've got jobs.

(LAUGHTER)

Somebody stop me--stop me--
before I tell you that when my
mother first heard that expression
"Born Again", she got really, really
upset. She got scared.

(MORE)

PAUL (CONT'D.)

She said, "Ah ah--I'm not going through that again--Once is enough. If I do it again, I get stretch marks."

(THE AUDIENCE...EVEN MERV...IS LAUGHING AND CLAPPING HYSTERICALLY)

You know, I remember the wonderful night when we crossed the border into this great country-- sixteen of us in one inner-tube. Boy, we were happy, as we were crossing the border we were singing disco songs.

(PAUL MAKES SWIMMING MOTIONS)

"AIN'T NO STOPPING US NOW," we were all happy and grateful too and the minute we got across my father made us all kneel down and give thanks to the man responsible for our journey--

MERV

Who's that?

PAUL

Harvey Firestone!

CUT TO:

Full Cast

(WE ARE ON A WIDE SHOT OF THE FAMILY SITTING STONY-FACED IN FRONT OF THE T.V., LISTENING TO THE AUDIO THAT PROCEEDS. ONE BY ONE, THE FAMILY GETS UP AND LEAVES. THE LAST ONE TO GO LEANS OVER TO TURN OFF THE T.V. SET. THE SET IS SWITCHED OFF, SLOWLY GOING TO BLACK -- DIMINISHING TO A LITTLE DOT)

FADE OUT.

END OF ACT TWO